

MOTTO:—*Omne tulit punctum qui miscuit utile dulci.*—Horatius.

He whoingles the useful with the agreeable bears away the prize.

THE ETUDE

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE

 **Piano Forte.** 

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THE ETUDE.

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REMOVAL.

After June 1st, the office of THE ETUDE will be at Philadelphia, Penn., lock box 252. The subscription price of THE ETUDE will hereafter be ONE DOLLAR AND TWENTY-FIVE CENTS.

The removal will in no way interfere with the management of the publication. We find it necessary to operate from a larger publishing centre. Our aim is to engage in the publication of instructive works—piano studies, text-books, etc. We have now the manuscripts of many valuable works, which we will issue at the earliest possible time. Orders for sheet music and general musical merchandise, which have been thus far refused, will now be accepted and promptly filled. Our terms will be given on application.

The Music Teachers' Bureau of Employment will be conducted with increased vigor. Teachers in search of positions or contemplating a change will receive every assistance from this Bureau.

Our subscription price has been raised to \$1.25 on account of the increased cost of publication. The present size is much larger than we originally promised. It is more than double the size we first intended it should be, while the price of subscription remains the same.

Our publication has received the warm support of many of the best teachers from Maine to California, and in every place where the English language is spoken; even into the far islands of the seas, THE ETUDE goes on its mission. We confidently look for a continuance of that support in our new quarters, and may we ask you to make one more effort before the year closes. Ask them for the subscription, in order to keep alive their interest in music during the summer months.

THE Musical Tour to the Pacific Coast, announced to leave April 21st, has been placed at a later date, June 17th, to accommodate those who could not leave so early in the season. The change of date will now allow many more to join the party. For a complete prospectus, write to H. S. Perkins, 162 State St., Chicago, Ills.

A WORD TO THE INEXPERIENCED.

A renowned oculist, in answer to the question how he obtained such wonderful skill, replied, "Ah, I have ruined many an eye gaining the knowledge and experience I now have." Only gods, like Minerva, are born with armor on. In human affairs the weapons with which to conquer life's difficulties are welded and fitted by ourselves. All start off with equal chances of usefulness and success, and in the end each is pretty much what he deserves to be. Experience is not everything. It is what is gained by experience that is valuable. It is not what you have passed through, but what you have learned; not where you have been, but what you have observed. A boasting individual was informing those about him that he traveled the world over, when a shrewd observer remarked, "So has my cane." This put a temporary quietus to the block-head's boasting. "I have been long enough in so-and-so to know," etc.; or, "In my twenty years' experience I should," etc., are very often pitfalls to the unwary. It is no disgrace to be inexperienced, nor a crime to blunder.

The young teacher who feels his or her inability or weakness, by the promptings of an insatiable longing for more knowledge, a deeper insight, mysteries of art, or by an overwhelming sense of the infinite possibilities of the human mind, is better off than the conceited old fool who has grown fat on the credulity and the ignorance of the public. Twenty years of experience can mean twenty years of humbuggery, ignorance and wrong-doing. Inexperience is no chronic ailment. What is lacking in experience can be made up in some other way. Your enthusiasm in your work atones for part of it; you still have your suavity of manner; your disposition to please and accommodate. Inexperience does not lessen your sympathy for your pupils. It does not in any way make you less patient or self-sacrificing. How often do these virtues, so potent in teaching, take wings and fly when man becomes conscious when he possesses some little reputation.

The thought that we have no knowledge of Harmony or Counterpoint, and know but few of the great master works, should not humiliate us, but drive us on to get possession of this knowledge. Schubert, in his last days, only began a thorough course in theory; Schumann, in his younger days, despised rules, but when older, re-wrote many of his earlier works; Strauss admits he knows nothing of counterpoint; Rossini confesses his ignorance of it, and Haydn, even in the frenzy of composition, never observed rules, afterwards his works were made to conform to the laws of composition. What is here meant, that *classified knowledge* is by no means a *serviceable knowledge*.

Schumann says: "The emptiest head thinks it can hide its weakness behind a fugue."

From the smallest beginning teachers should keep on adding thought to thought; every day accumulate something; always expanding and widening, gathering power as we go, just as a tiny snow-flake on the mountain top, that a bird may shake from the bough of a tree, rolls onward down the mountain, growing larger and larger, and at last sweeping everything before it; likewise from inexperience should a teacher grow to be something powerful; but, alas! how many are nothing more than mere

falling clay banks that start off with crashing thunder that the denizens of the valley rush forth horror-struck, and think the whole mountain is coming down, and the distant hills re-echo with the sound of this grand "send-off," but it does not go far, its force is soon spent, and it scatters itself before it has gone far, and that is the last you hear of it. Consecrate your whole being to your art. Utilize and work in all your powers. Do not teach too many pupils. Leave time for self-improvement. Double your price, if necessary, to reduce the number of good pupils. Read your musical literature. Teach the best music your pupils are able to bear, and above all things, as soon as possible, systemize your teaching. Have a way of doing everything, and improve and alter that way by comparison and by your own thinking. The path from inexperience to experience should be one filled with delightful discoveries. The pursuit of procuring experience is far more enjoyable and interesting than the simple possession of it.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

The officary of the Music Teachers' National Association have just furnished us with the program of the next annual meeting, which is to be held in the central and beautiful city of Cleveland, Wednesday, Thursday and Friday, July 2, 3 and 4.

The program is a rich one in every line of work contemplated in the purposes of the Association. Thus, there are to be three essays on piano-forte topics, three on the voice, one on the organ, one on musical theory, one on the art of teaching, one on elementary instruction, one on elocution as applied to musical study, two on church music—one from a pulpit, and the other from a chorister's standpoint, and two on the activities and prospects for an American school of composition, which is to be followed by a recital of works by representative American composers.

We are not able to announce the titles of all the essays, as yet, but it is expected that the following essayists will speak on the subjects opposite their names. This summary will give an idea of the feast of instruction and enjoyment in store for those who attend the meeting:

Piano-forte—Wm. H. Sherwood, S. B. Mills, and John Orth—Titles of Essays: To be announced later.

Voice—Madame Luisa Cappiani, Chas. R. Adams, and Wm. L. Tomlins: Topics—"Vocal Culture and Dramatic Action," Madame Cappiani; "Chorus Conducting," Wm. L. Tomlins.

Organ—H. Clarence Eddy: Topic—"Organ Playing."

Musical Theory—Frederic Grant Gleason: Topic—"Modern Harmony."

Church Music—W. W. Boyd, D. D., and S. N. Penfield, Mus. Doc.: Topics—"Church Music from a Pulpit Standpoint;" "Church Music from a Chorister's Standpoint."

Miscellaneous—Geo. E. Whiting, Willard Burr, Jr., Arthur Mees, E. E. White, and Jas. R. Murdock: Topics—"An American School of Composition;" "Art Creation in America and the Relation of Music Teachers Thereto;"

"Sight-Reading and Cultivation of the Ear," "The Art of Teaching," "The Relation of Education to the Teacher of Music."

Following each essay there will be a discussion, the introduction to which will be made by one or more specially invited representatives of the particular branch treated of in the essay, after which the meeting will be open to all who desire to ask any questions of the essayist, or make any remarks or suggestions to their fellow-teachers pertinent to the topic in hand. There will be stenographers to take down a verbatim report of extempore addresses and the discussions, and these suggestions and experiences, together with the essays and business transactions of the meeting, will be collated, and, after careful revision and correction, issued to the members of the association in a substantial volume, thus preserving for future reference a wide expression of opinion and practice concerning the themes considered at the meeting.

In addition to the literary and business features of the convocation, there is to be a few choice recitals by some of the most notable artists of the country. Dr. Louis Maas and wife are to give a recital of compositions for two pianofortes, works rarely heard, certainly with the artistic rendering which they will receive on this occasion. Mr. W. H. Sherwood will give a recital of the masterpieces of piano solo literature, and play some concerted music with the distinguished violinist, Mr. S. Jacobsohn, of Cincinnati, and the Cleveland String Quartette, probably the great Schumann Quintette, in E flat.

It is expected that the recital by Mr. S. B. Mills will be of more than ordinary interest, and Mr. Eddy's organ recital will be looked forward to with the liveliest anticipations, as it will offer some of the greatest works ever written for the organ.

The recital of American compositions will excite the enthusiastic interest of every one having at heart the welfare of creative musical art in this country. It is expected that most of the living composers represented on this program will be present in propria persona.

The pianoforte compositions will be rendered by Mr. Calixa Lavalley, one of the most talented pianists of Boston, and the vocal and chamber music by other well-known artists.

Amongst those who will lead in the discussions, by invitation, are W. S. B. Matthews, W. W. Gilchrist, F. A. Apel, J. S. Van Cleave, J. F. Rudolphsen, Frederic W. Root, Theo. Presser, L. W. Mason, John C. Fillmore, J. M. North, C. M. Cady, S. B. Whitney, Karl Merz, A. A. Stanley, S. G. Pratt, Eugene Thayer, F. B. Rice, Emil Liebling, Armin W. Doerner, H. A. Schradieck, George Schneider, and others.

With this array of the highest talent offered by the country, and the important measures to be inaugurated, viz: The founding of a National College of Teachers, and the inception of a movement to foster an American School of Composition, the Eighth Annual Meeting of the M. T. N. A. ought to leave such an impress as to mark an epoch in the musical history of the American people.

Arrangement are in progress for hotel and private entertainment, and railroad fares at reduced rates, all particulars of which may be

learned by applying to N. Coe Stewart, 26 Jennings Avenue, Cleveland, Ohio.

The July issue will contain a full account of the meeting; hence, will appear some days later than usual.

We have on our desk a copy of "The Bouquet of Song," by Daniel Batchellor: F. H. Gibson, Boston, Publisher. The book is written in the tonic *sol fa* notation, and begins with the simplest exercises, and goes on in progressive order until music as difficult as Mendelssohn's "Farewell to the Forest," is reached. In England the tonic *sol fa* system is of considerable importance. At a recent temperance gathering it was found that out of the 8,000 singers 6,000 used tonic *sol fa* copies of music. And now since Hullah's death they have no prominent musician to oppose them openly. In this country greater opposition has been made, but the tonic *sol fa*-ists are gaining ground steadily. The system has little or no notation, and on that account recommends itself to the great mass of the uneducated; and, on the other hand, to our little folks. It should be used as a stepping-stone and not as a supplanter of the old system. We regret Mr. Batchellor did not place the two systems side by side in his otherwise admirable book.

THE committee appointed by the M. T. N. Association to devise a scheme for the examination of music teachers, and the establishment of a National College of Teachers, will meet in Cleveland, July 1st. This is a few days prior to the annual meeting of the M. T. N. A. It is hoped the matter which the committee have had under consideration will be arranged and ready to be acted upon by the National Association. There is no reason why this committee cannot prepare a series of examinations, and allow candidates a trial at the coming meeting. Perhaps this is the object of this meeting.

CONCERT PROGRAMMEE.

Miss Fannie B. Maxwell and J. B. Campbell, Thomasville, N. C.

Sonata in D (2 piano, Mozart); Chorus—"The Gypsies," Schumann; Vocal—"Far From Home," Henric; Piano—"Volked," Moszkowski; Vocal—"Ave Marie," Mendelssohn; Piano—"Minnel in E flat," Handel; (b) "Hunting Song," D'Orville; Vocal—"Bedouin Love Song," Buck; Piano—"Valse in E flat," Arrand; Vocal—"At the Castle Gate," Greig; Piano—"Kinderleben," Op. 72, Mendelssohn; Piano—"Septuor," Op. 29 (1st movement), Beethoven; Vocal—"Summer Lancers," (Widder, Metra, Pian); (c) "Fishes Dance," Scharwenka, (d) "Nocturne," Dober; Vocal—"God Guard Thee, Love," Alt; Piano—"Faint Pictures," Schumann; Vocal—"Night Shores are Falling," Millotti; Chorus—"We'll sing a Youth and Maiden," Reinberger; Vocal—"I Would That My Love," Mendelssohn; (e) "Dream of Love," Greig; Overture to "Zampa," 8 hands, Herold.

Fred C. Hahr, Richmond, Virginia.

PART FIRST.

Overture, "Der Freischütz," two pianos, Weber; "Barcarole" (songs without words), Mendelssohn; "Sonata" (F minor) selections, Beethoven; "Rosebud Waltz," Behr; "The Swallow Maiden," Froch; "Last Hope," Gottschalk; "Minnel" (E flat) symphony, Mozart; "Nocturne," Leybach; "A Midsummer Night's Dream" (Smith) Mendelssohn.

PART SECOND.

Overture, "Magic Flute," Mozart; "Polonaise" (O sharp minor), Chopin; "Rondo Capriccioso," Mendelssohn; "Polka Mazurka," Behr; "Valse Brillante," Chopin; "Lullaby," Brahms; "Venus Bonbons" (Suzanne Rive King); "Fantasia Impromptu," Chopin; "Capriccio Brillante," Mendelssohn, with orchestral accompaniment on a second piano.

F. W. Hamer, Teacher, Skunkton, Va.

Scherzo, from Grand Septuor, 4 pianos, Beethoven; Ernani, Prudent; Overture, Tannhauser (6 pianos and organ); Concerto, Weber; Polonaise Militaire, Chopin (6 pianos and organ), arranged by F. J. Hauser.

Baderian Institute, Des Moines, Iowa.

Beethoven (177-187), 4 hands, Symphonie No. 1, Op. 8; Schumann (1810-1856) Scenes from Childhood, Haydn (1732-1809) Sonata in F major, Op. 78; Mendelssohn (1809-1847) Concerto for Piano from Sonata in G; C. M. von Weber (178-1826) Rondo in B flat; Chopin (1809-1849) Nocturne in G minor, Op. 9.

No. 1; Jensen (1827-1879), The Mill, Schumann (1810), Liebeslied, Lullaby, Brahms, 200; M. Basse, D'Amour; Scherzo Waltz; Henneft (1814), L'Alimento; Fischer (1826) Rondo in F major, Liebeslied; Mozart (1756-1791), 4 hands, Symphonie in G minor.

Ann Arbor, (Mich), School of Music, C. B. Cady, Director.

Concert in D minor, Mozart; Capriccio Brillante, Op. 22, Mendelssohn; Concert in F sharp minor, Op. 40, Hiller. Played from memory by Miss Mary L. Wood, 17 years of age.

MUSICAL LITERATURE.

For Sale by

THEODORE PRESSER,

P. O. Box 252.

Philadelphia, Pa.

CHOPIN.—Complete Piano Works. By Klindworth and Scharwenka. With portrait, biography, etc. 6 vols., each \$3.00; cloth, full gilt, compl. (in 3 vols.) \$38.00.

CHORLEY.—Recent Art and Society, as described in the autobiography and memoirs of Henry F. Chorley, musical critic of the London *Athenaeum*. Compiled from the edition of H. G. Hewlett, by C. H. Jones. 12mo, \$2.00.

CHERUBINI.—Memorials Illustrative of his Life. By E. Bellasi. 1st vol., crown 8vo. Portrait. \$2.50.

GOTTSCALK, Life and Letters of.—By Octavia Hensel, his friend and pupil. Cloth, \$1.25.

GOTTSCALK.—Notes of a Pianist. By Louis Moreau Gottschalk, Pianist and Composer, preceded by a short biographical sketch and contemporaneous criticism. Edited by his sister, Clara Gottschalk. Translated from the French by E. E. Peterson, M. D. Crown, 8vo. Extra cloth, \$2.50.

HANDEL, Life of.—By V. Schöcher. Cloth, \$2.00. There is a sort of rough heartiness in the character of Handel, and in his life narrative we are brought very near the great man, and seem to join with him in the triumph of the "Hallelujah," and the other great choruses which have earned immortality.

HANDEL.—The same. Original edition. London, 1857. 8vo., morocco. \$5.25.

HANDEL.—The Life of George Frederick Handel. By W. S. Rockstro, with an introductory notice by George Grove, D.C.L. 12mo, \$2.50.

HANDEL.—The Life and Works of Handel. By Alfred Wittingham. 12mo, 60c.

HANDEL.—The Life of G. F. Handel. By Mrs. Julian Marshall. Post, 8vo, cloth, extra, \$1.00.

HAYDN, Life of.—Translated from the German of Louis Nohl, by Geo. P. Upton. 12mo, 195 pages. With Portrait. \$1.25.

HAYDN.—The Lives of Haydn and Mozart, with Observations on Metastasio, and on the present state of Music in France and Italy. Translated from the French of L. A. C. Bombet, with notes by the author of the Sacred Melodies. 2d Edition. London, John Murray. 1818. 8vo., morocco, \$6.50.

HELLER.—The Life and Works of Stephen Heller, the Pianoforte Composer. A biographical sketch, with essays upon "Heller's Etudes," Fac-simile MS. and catalogue of his works. Portrait. 12mo, \$1.00.

LISZT, Life of.—From the German of Dr. Louis Nohl. Translated by G. P. Upton. With Portrait. Price, \$2.50.

LISZT.—Franz Liszt, Artist and Man. 1811-1840. By L. Rammann. Translated from the German, by Miss E. Cowdry. 2 vols., 12mo, \$9.00.

MENDELSSOHN.—The Life of Felix Mendelssohn Bartholdy. Edited and translated by W. L. Gage, from the German of W. A. Lampadius, with supplementary sketches by Julius Benedict, H. F. Chorley, L. Reil-stab, Bayard Taylor, R. S. Willis, and J. S. Dwight. 16mo, \$1.25.

MENDELSSOHN'S LETTERS.—Letters of Felix Mendelssohn Bartholdy, from 1838 to 1847. Edited by Paul Mendelssohn Bartholdy and Dr. Carl Mendelssohn Bartholdy. With a catalogue of all his musical compositions, compiled by Dr. J. Riets. Translated by Lady Wallace. 16mo, \$1.50.

MENDELSSOHN'S LETTERS.—Letters of Felix Mendelssohn Bartholdy, from Lady and Switzerland. Translated by Lady Wallace, with a biographical notice by Julie de Marguerites. 16mo, \$1.50.

MENDELSSOHN.—Letters and Recollections. By H. Hiller. Translated. \$3.00.

MENDELSSOHN.—Goethe and Mendelssohn. By Dr. K. Mendelssohn Bartholdy. \$3.00.

MENDELSSOHN.—Cloth, \$1.50. Reminiscences of Felix Mendelssohn Bartholdy. A personal and artistic biography, by Emma Pollok. Translated from the German by Lady Wallace, with additional letters addressed to English correspondents.

ONE HUNDRED APHORISMS.

SUGGESTIONS. DIRECTIONS. INCENTIVES.
DEVELOPMENTS.

Being the Result of Thirty Years' Experience as Teacher of the Piano-Forte.

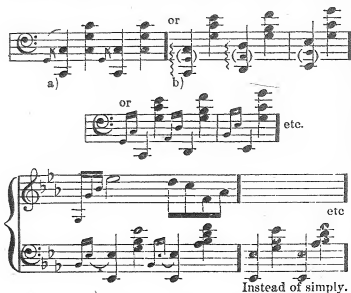
By J. C. ESCHMANN.

Translated from the German by A. H. SWYDER, for THE
ETUDE.

VI.

(6.) But now comes the "horror of horrors." This is not "man in his delusion," but the mania of certain so-called advanced pupils, who persistently play the octaves of the left hand with certain intermediate tones, or play them broken in some unheard-of manner, instead of simply striking the two notes of the octave together, with the middle finger slightly elevated so as not to come in contact with any of the intermediate keys.

The middle tone, which does not appear in the music, is evidently introduced for effect. (This is the cause of many serious blunders.) The error of these embellishments is best seen in the example at *b*, where the tone introduced forms a false harmony with the melody.



Instead of simply.

Here all good nature on the part of the teacher is at an end, and nothing remains as a possible cure for such a habit except the liberal use of irony and sarcasm.

(7.) Many pupils, especially such as have not been made thorough in time from the first, have the very bad habit of hastening the tempo at places where it is totally unjustifiable. This is ruinous, and it must be severely condemned and corrected, the teacher counting slowly and quite loudly, so that the pupil is thus held in constant restraint; it is even well at times to count so slowly as to fall in the other extreme. Frequently the fingers themselves are at fault; for, after the movement has been begun, they are sometimes seized with a sort of St. Vitus' dance, which causes them to fly off of their own accord, entirely independent of any volition on the part of the player. Then, again, many times a certain nervous restlessness of the pupil is the cause of the trouble. This should never be allowed to get the upper hand. It will prove of much technical advantage to repeat the same passages many times very slowly and accurately. But there are pupils who seem to be proof against any cure for this fault.

There will be found, on the contrary, passages in many compositions, which demand an acceleration of the tempo if they are not to sound lifeless and mechanical; for example, in Bravoura passages, or when a melodic phrase

is repeated two or three times, always on higher degrees, (for an example, see the *Adagio* of Mozart's celebrated C minor sonata,) where a longer climax takes place, in which the tempo should contribute its part. Such liberties in execution are allowable only when there is no longer any danger of the pupil's falling into the error mentioned, or, in other words, when he is perfect in time.

Thus have been presented the "seven evil ones." The author would not say that these are the only bad habits and errors; for they are well-nigh innumerable, and each individual is possessed of his share, but these seven have been selected, because, in the author's experience, they are of most frequent occurrence, and he has had to deal with them more particularly in pupils who had previously received instruction under other teachers. This seems to indicate that such matters receive far too little attention in piano-forte instruction.

NOTE.—The pupil may now retire for a while into the background, with the assurance that he may err at any time, if he does not employ the utmost care and self-possession. At any rate, it would never do for him to hear what is said in the next paragraph; for it treats of nothing less than

33. BAD HABITS OF THE TEACHER.—Of these there are quite a number, but only one—and that a very important one, of which nothing has yet been said or intimated—will be mentioned in this connection.

If the music of a circulating musical library be examined (wherever it may be), fingering, corrections, etc., will always be found marked with a lead pencil. The first is not so objectionable; but, with reference to the corrections, a competent musician will generally make the melancholy observation that just where mistakes occur (misprints of the very worst kind), it is extremely seldom that any correction appears; but, on the other hand, where no error in printing has been committed, as, for example, where an unusual interval has been used, involving a dissonance, the natural or sharp or flat volunteered by the teacher, proves to be an attempted improvement of the most exasperating character. Really, such things are frightful, and the luckless pupils are compelled to play such rubbish at the command of their learned teachers, thus impressing these abominations firmly upon their hearing—firmly, and for all time to come! Great Heavens! Of numberless examples, we present a few:

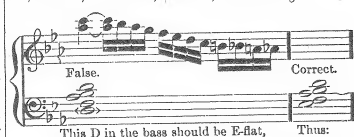
In Beethoven's celebrated (Moonlight) C sharp minor sonata, twelfth measure of the first movement (*Adagio*), will be found the following hideous misprint:



Instead of

This appears in almost every edition, including the new and complete edition of Breitkopf and Härtel. In vain do we look for a correction of this anywhere; nor does it require a false (!) octave hunter to discover that the octaves between the third voice and the bass (cc, bb) are very decidedly unlike Beethoven. If there are still at this time musical editors which is almost incredible) who cannot detect how disagreeable and unmusical these mistakes are, the author is thoroughly convinced that it would have been impossible for such artists as Mendelssohn, Schumann, etc., to tolerate such misprints.

We give several such typographical errors from the works of Beethoven, which still appear in the latest Brietkopf and Härtel edition. Op. 10, No. 1, C minor, Finale, measure 31:



This D in the bass should be E-flat, Thus:

The D (aside from the false octaves with the resolving chord) sounds grossly unmusical, and, as in similar cases, wholly unlike Beethoven's style. Likewise, op. 2, No. 3, C major, Finale, measure 157, contains a glaring misprint, due to the omission of the flat. Instead of B, both in the melody and the octave, it should be B flat.



Also, in the following measure (158), the second note should naturally be B flat. We believe the correctness of our opinion can be proven that Beethoven, in the following repetition of this phrase (in the melody), wrote B, A flat, not B, A. Such discords have, in addition, the diabolical feature that the ear readily becomes accustomed to them and considers them correct, just like a lie, when persisted in, is finally believed to be the truth. Many other mistakes, in addition to those mentioned, may be found in the Hallberger (Stuttgart) edition; whilst the Weinholz (Braunschweig) edition literally swarms with them. It would be very satisfactory if at least one edition of these sonatas could be made absolutely faultless. Even the new Cotta (Stuttgart) edition of Lebert and Bilow, which is thus far the most carefully revised edition, faithfully retains the above-mentioned errors.

By a careful examination of all these sonatas, there will be found almost in every one a number of questionable places which have never been set entirely right in any edition. We reserve for another time a comprehensive and detailed account of them. Since the compass of the piano for which Beethoven wrote his sonatas, up to op. 53, extended only from contra F, to F or G of the three-lined octave, he found himself compelled in many places to alter his original design, which places should be sought out in our latest editions, and the original intention indicated, at least in explanatory foot-notes.

A FEW SUGGESTIONS AS TO
MUSICAL READING.

[For The Etude.]

BY FRANK MARLING.

We desire, in this paper, within the limited space afforded by a newspaper article, to give some information as to the musical literature accessible to the reading public in this country.

On entering on a course of musical reading, the beginner, as in other departments of learning, will be somewhat bewildered at the extent and variety of material before him. Fortunately, however, his way is much clearer in this field than in many others; for, although numerous, the works are not so overwhelming in number. Professor F. L. Ritter, Director of Music at Vassar College, in his valuable Lectures on Music, has affixed to the end of the second volume a list of standard works on the subject, which he has personally consulted, and which he recommends as important and reliable. But this list, numbering nearly six hundred volumes, consists—to a large extent—of works in foreign languages—Latin, German, French, &c., and though perhaps indispensable to the specialist or linguist, who can devote time to leisurely investigation, cannot be of much service to those who are in the busy world, and are not familiar with the tongues. This class includes the great majority of American professional, and amateur music lovers, whom we are now addressing. However, between seventy-five and one hundred of the books in the above catalogue are in English, and these may be said to form an excellent basis of study. But many of them, unfortunately, have become scarce and are not to be found in America, while it is also to be regretted that a large proportion are only attainable at an expense beyond the reach of any but the wealthy connoisseur. A number of the best authorities, too, which the Professor quotes, can only be seen as large public libraries, and are not available for those living in town, village or country. In addition to this, as the list was compiled some ten years ago, and on a very strict principle of selection, it does not include many works which have been issued since, and of which we have occasion to speak. These, though popular and not profound in their nature, are certainly trustworthy and interesting, and therefore not to be despised.

One word, before we go further, as to the plan of reading: As has frequently been stated by educators, and these experienced in laying out courses of reading, many fail to derive the full benefit of their studies, and, by untiring labors, through setting out in too ambitious a spirit—at attempting to absorb large and weighty treatises, which can only be perused with profit after much previous acquaintance with the subject. We cannot say anything better here than that which has been said by a respected teacher on this head: "That we must read in the line in which we are most interested *first*," follow that up, and gradually our understanding will be quickened, and we will go on to deeper studies and more serious researches. In this way we will be saved from weariness, and reading, instead of an enforced task, will become an ever-increasing delight.

We will illustrate by taking the case of a young violinist: He has just begun to master the difficulties of his art, and feels a natural pride and attachment to the instrument he has chosen for his own. He is interested principally in the violin, and if he is inspired with a wish to know something of its construction, its famous makers and professors, there are not wanting works on just these points which cannot fail to please him, replete, as they are, with history, anecdote, and anecdotage.

And, so with the organist, the pianist, the orchestral player, the chorister, &c.; these will all discover, if they will but take a little trouble in looking up the question, that something has been written on their particular branch, which is almost certain to engage their attention, and increase their interest.

It is only of late years that anything of consequence on musical literature has been published in America; but the number of works has been steadily growing, and shows a gradual education in the minds of the people on the question. But this might be greatly hastened and facilitated.

Attempting to enumerate the different musical works, one finds himself embarked on a wide sea and looks around for some principle or method to guide him. We shall consider the subject then with this thought in view—that there are very few who love music who have not a special preference for some particular form or expression of its power, and we shall endeavor to point out to these the many pleasant avenues which may be opened up for their exploration. But there may be some, who have only a general sympathy and enthusiasm for music, and are liking all its manifestations. For such often needing encouragement and drawing out, we would recommend the perusal of some bright and readable account of the great masters' lives. They cannot examine such a work with any appreciation whatever without having revealed to them many new conceptions and ideas as to the art, which will induce them to refer to other books, and thus create

in their minds an appetite for the literature. An admirable work of this kind would be Haweis' Music and Morals, published by Harper & Bros., the biographical portions of which abound in brilliant and life-like sketches of the great composers, or The Great Tone Poets, by Crowest, an excellent compilation, thoroughly and judiciously done by a prominent English musical writer, or Musical Composers and Their Works, by Sarah Tytler, which is very full, especially as to minor and later composers. To those who wish to obtain still smaller works, there are the collections of George Ferris, "The Great German Composers," "The Great Italian and French Composers," &c., &c.

Students who have become attracted to any particular composer, and are looking for fuller particulars of his career, will find a very large number of biographies of nearly all the great masters. Such works as Scholcher's Life of Handel, Liszt's Life of Chopin, Lampadius Life of Mendelssohn, &c., &c.; these being the standard biographies—lives of Rossini, Wagner, Schumann, Mozart, are procurable in faithful translations, and at fairly moderate figures. There is also published, in small volumes, a worthy series of biographies, edited by Francis Hueffer, of London, an art critic of note, in which are included all the leading composers, and though less minute and extensive than those alluded to above, may be more serviceable to some on account of their compact form and smaller price.

Another collection of lives has also been recently begun, four volumes of which are now out, by Dr. Nohl, a German scholar, whose literary work is highly spoken of. By this time, as previously observed, the reader's interest will have been aroused, and he can enjoy an account of the history and development of the art. As an initial work, a better cannot be found than that of Professor Ritter's, referred to before. Professor Ritter's reputation as a scholarly writer stands high, and these lectures give the reader an intelligent and systematic account of the progress of music through its different stages and schools.

The old and standard histories—lengthy and erudite works, on which many modern ones are founded—such as Burney, Busby, Hawkins, &c., are now mostly out of print, and not to be had, except at high figures. Any considerable library should, however, possess copies of these in its reference department, and they may thus be reached by those desirous of tracing historical knowledge to its original sources—a spirit which is to be commended for its love of accuracy and truth.

John Hullah, the well-known English musician, delivered a series of lectures on "The History of the Transition Period in Music," and also on Modern Music, which have been produced in book form, and maintain among scholars a reputation for a thorough and careful review of the periods covered.

Should these not meet the wants of those who wish the facts and dates of the subject in a compact and handy form, Hunt's Concise History of Music will probably be more welcome.

This has frequently been used as a text book in colleges and schools, and is a good book for reference.

But we must proceed with our clues for the specialist: For the inveterate opera goer and admirer, there are several repositories of operatic lore: "Edward's History of the Opera in All European Countries," 2 vols. (Scribner & Welford), may be found quite readable and entertaining. Clayton's Scenes of Song, 2 vols. (Harpers), being memoirs of the most celebrated female vocalists from the earliest days of the opera to the present time, with portraits, is one of the accounts of the triumphs of the prima donna while Chley's Thirty Years' Musical Recollections, by the eminent critic of the London *Athenaeum*, is of great value for its critical estimates of the artists of his time; Lumley's "Reminiscences of the Opera," Hogarth's "Musical Drama," &c., are well-known works, which can occasionally be picked up in book stores, or found on the shelves of most subscription libraries.

The organist thirsting for information in his sphere will come across a perfect mine of information in Hopkins' and Kimbault's "Comprehensive Treatise on the Organ," (English), the *magnus opus* on the King of instruments, edited if not by its size and price, can have Edwards' "Organs and Organ Building," a modest, but creditable work, embodying in abridged form much of the material in the work described above. The performers who may desire to examine the construction of the organ, will find Dicks' "Practical Organ Building," a useful contribution on the question.

The literature of the violin comprises works by Dubourg, Davidson, Engel, Hart, Gemunder, Fetis, Otto, Sandys, and Forster, Phlipson, &c., nearly all English, but interesting to this country, and all of lively interest to the profession.

The pianists, who number thousands, should look for the new American work on their instrument, called "Piano-Forte Music: Its History, and Biographical Sketches of its Greatest Masters," by J. C. Fillmore, published by the Etude, and which, in addition to its literature, and will thus prove a boon to those who have long looked for such a work. Several new books

have been promised on this favorite instrument, but none have yet reached a stage when they can be definitely specified.

To those who are concerned with musical critics, and the critical side of the art, and all should be to a certain degree critics, or at least able to form independent opinions, the works of Chorley, with whom doubtless many are familiar, will be read with peculiar care and attention. Acting, as he did for many years, as the leader of English critical opinions, his writings show much acuteness of observation, and the skill of a trained writer.

Wagner's Biographical Sketches and Essay on Beethoven are, of course, fascinating and full of the strong individuality and positive themes of the author.

Francis Hueffer, previously named as the editor of a biographical series, has attained to some distinction as a critic on the other side, and has brought to the notice of the public a volume of musical studies and a treatise on Wagner and the music of the future, displaying critical acumen and power.

Haweis, in Music and Morals, has command of a charming style, and though often fanciful, always elicits sympathy and gives genuine pleasure.

It is a matter for regret that the writings of John Dwight, the veteran publisher of *Dwight's Journal of Music*, now discontinued, but for a long time the most influential American musical paper, are not collected and put in such shape that the public could obtain them. As it is, they are scattered through the numbers of the paper, and if any student can gain access to a file of this, it will pay him to do so. He could do so, however, with little force and vigor with which Mr. Dwight wields the pen. A favorable specimen of his style may be found in the fine analysis of Mendelssohn's "Elphig," forming an appendix to the life of that composer, by Lampadius.

How to Understand Music," by W. S. B. Matthews, is an original American work, and deserves to be widely known, for it takes up the question of popular education in a fresh way, and is of great assistance to the young student.

For the lovers of romance in music, a feast of fiction and legend is spread in the various novels and tales—"Charles Auchester," with Mendelssohn as the central figure, "Compensation," by Annie Brewster; "Counterparts," by "The First Violin," "Alcestis," "Money in Music," "The Soprano," &c., these are all enveloped in a musical atmosphere, and breathe a musical spirit which will satisfy the most enthusiastic and dreamy patron of the arts. In Folsa's "Musical Tales and Sketches," there also lies waiting for the impatient reader a selection of those marvellous musical tales, which only the German people, strongly emotional and imaginative in character, could compose. These, however, are full of the ideal, and the beautiful and repay perusal.

A few of the more prominent composers have been made the subject of biographical romances. They are of value in obtaining a complete and rounded view of the work and life of the man so depicted.

ABOUT HARMONY LESSONS BY
MAIL.

I am requested by the editor of THE ETUDE to tell something about the system of teaching Harmony by mail, in reply to several inquiries he has received from subscribers on this subject. The trainings of the voices of singers and speakers is my specialty in teaching in this city, but I formulated a method of teaching harmony and composition long ago, having been struck by the necessity of a clear, yet thorough, method for proper instruction in musical theory. I was the first to introduce the system of teaching it by mail. The first year, 1880, I taught it by mail, and it was largely taught by mail by many prominent musicians, both in this country and Europe. I noticed, recently, in the London *Musical Times*, the cards of ten or twelve English musical graduates of high standing, advertising to teach harmony by mail. The use of the system is a blessing to musical students. Its abuse by quacks who don't know how to teach harmony orally, and much less by mail, will of course do harm to the system. This abuse is sure to accompany the use, as in all kinds of teaching. I hold that no other branch of musical instruction but harmony and composition can be properly taught by mail, they being *written* studies at best. I have given full and fair tests to other branches, and have proven them failures. Therefore, I speak as one who knows and not merely theories.

It is absurd to know that the great need among our rising musicians is a knowledge of music. There are thousands of vocal and instrumental teachers who do not know music. I fail to see how anybody can be looked upon as a musician, who has not a knowledge of harmony, counterpoint, and composition. The teachers of composition, who have learned as singing or piano-playing, if they are taught by the right method. Young musicians have grown up believing that Musical Theory is a dreadfully hard study to tackle. So it is, if studied by the ridiculously complex methods of the teachers of composition, who are not even pupils ought to have, a certain capacity and receptivity for the study to shine in it. Nevertheless, I know

that exercises by a proper method will make the whole thing clear to the average musical student, and so interest him that he will want to continue the study indefinitely, and the longer and more thoroughly the study is continued the better, since theoretical study is a thing which, even with the best methods must grow on the pupil.

While I firmly believe that oral lessons are better than any mail lessons, I have the satisfaction of knowing that I have given, by correspondence, a theoretical education to students who *might never have obtained it otherwise*. This is the true use of Harmony Lessons by mail, which, if conscientiously taught, are a greater advantage to the pupil than to the teacher. I had hard work in obtaining my present knowledge of theory, because I was hampered by sleepy text-books and German teachers who possessed plenty of knowledge, but did not know how to impart it. I worked it out for myself. Though I am disposed to too rapidly reach to my method, I state as a fact that I impart by my method, to the average pupil, more knowledge of Theory in three months than those teachers in the mysterious way (who teach thus simply because their great-grandfathers taught so) do in two years.

I believe that one of the greatest benefits which a musician can bring to musical art is to simplify and disseminate a knowledge of Musical Theory. It is the great need of the day among music students. Teaching it by mail conscientiously will help to spread the good work. If our musical great-grandfathers did not teach musical theory by mail, that is no logical reason why we should not do so successfully, and thus do real good for music and musical mankind.

GEO. T. BULLING.

New York, May, 1884.

WHO IS RESPONSIBLE?

Ed. of the Etude:

In speaking of the generally low standard of our teachers of music at large, the question, Who is responsible for this? naturally suggests itself. Of all the vast array of American teachers in the music profession to-day, probably not one-third are what can be called educated musicians, that is, persons not only familiar with the extensive catalogue of classic and modern piano music, but who are also acquainted with the long list of glorious symphonies, sonatas, septuor, quartets, trios, yes, and operas, which have come down to us through the generations, we say not only acquainted at least with these or many of them, but persons who have gone from the first tread in C major on through harmony, counterpoint, figured bass, imitation, canon in the different styles, fugue, bold single and double, and who have a practical knowledge of Form and Composition to at least the Overture form: to be sure those wanting in these requirements may not be alone to blame as far as that is concerned. But are not the majority who teach ignorant of all these points, or nearly all? And are they not to blame for attempting to teach that which they are not master of? True, it is not every musician who is versed in all these departments, for it is not every one who has had time, means, and perhaps the inclination to pursue the study of this art thus far. We remember, when at Leipzig, of being one day in a composition lesson with Jadassohn; we had finished, and some piano pupils came; we were invited to remain and listen to them, which we did. Some of them were Americans. One sat down and played; after some little talk, the instructor turned to the class and said, in German of course: "Yes, my dear friends, that is the great trouble with Americans, they come over here and fully expect to be, as it were, thrown into the oven like dough, and in a very few moments to be brought out baked through and through—*artists*! Just think of it, my friends. How humiliating! and still how characteristic, thought we. We Americans expect to attain to greatness in almost everything even before we have begun. In this country music is taken up as a profession oftentimes as a last resort, and oftentimes as many deluded ones suppose on account of its requiring no great amount of study, and, for example, in one cheap cheap "50-cents per lesson teacher," take a term of six lessons, learn a few tunes, and you are ready to "astonish the natives" without having to go to the trouble of being "lately returned from abroad where he has been studying." &c. &c. I have seen many teachers and their teachers' teachers have been paying the same fee, and effectually up to the present state of musical proficiency so generally to be met with among the teachers of this broad land to-day. But it is not alone to them we would turn our attention; we would ask this question: And not the majority of our leading music journals (not all of them) also seriously responsible? let us but look into the most of them as they come to the light each month, and of what are they composed? Nearly one-fourth of some of them is advertisements for good boots and shoes, or something quite as irrelevant to the subject—one or two advertising biographical sketches, a page or so of short local and general items, and generally three or four vocal and instrumental selections—if they can be called such—of the merest trash, with titles to match. These journals—some of them—have a large circulation, and their chief

inducement to many subscribers is the "great amount of valuable (?) music obtained for the least amount of money paid;" to many of said subscribers this is their only food from month to month, the digestion of which creates an appetite for more of a similar nature. These journals, as educators, should aim at something higher and more commendable than festering and admitting into their pages this sugar-and-molasses school-girl sentimentality sort of music. There is a higher, or should be a higher, end in view than this—there is an abundance of music from the pens of our most cherished and famous composers to furnish ample material and of study and excitement for the more advanced as well as the less-informed student. For instance, why not fill in with a sketch and analysis of some symphonic movement; the plot of some one of the most highly esteemed and noted operas, by composers of the different national schools; a lesson on musical form, &c., at least something to replace this fatal error of "stuff," which is nothing more than a monotonous tra-la-la for the right hand, with a hand organ accompaniment of an octave and two or more similar chords for the left when a change is made in these directions just so soon will be seen a revolution in the ambition of pupils and in the general musical taste; then will we begin to more fully realize that we are on the up-grade; the public takes that which is given it, and either thrives or grows sickly and weak according to the quality of the food administered, as does a young child—for we are not so babies in the world of art as we may be as a nation, somewhat peculiar: it is said abroad that we are a nation which likes humbugs. That may be, to an extent, probably, if not perhaps true. But we sooner or later see the folly of being duped, and at last we settle down to that which is sensible.

Let this subject and its attendant evils, like the evil of intemperance (which, by the way, many musicians might stand aloof from to advantage), be so agitated and talked up that we shall soon see the shackles of mediocrity falling off from us, and we shall stand up free from these petty, yet grave, deficiencies which hold us down—which degrade the profession of music and so divide it. Up, teachers of America! to the work! lend your influence only to the legitimate and pure in your art. The task is great, and in so far as you are capable, just so far will your work tell, either to your honor or shame. Work!

J. W. M.

THE SHEET MUSIC QUESTION.

(The following communication is intended by the writer to present some of the difficulties connected with the sheet music publishers. The article carries with it unusual force; in the different parts of the question, Mr. Johnson may be regarded as an authority. We may say as a nation, somewhat peculiar: it is said abroad that we are a nation which likes humbugs. That may be, to an extent, probably, if not perhaps true. But we sooner or later see the folly of being duped, and at last we settle down to that which is sensible.)

Editor of the Etude:

While reading an article in a recent *Etude* called "The Sheet Music Imposition," it suggested the idea that my name might be at the bottom of it, so completely did it express my own ideas when I was exclusively a music publisher. Since, however, I have been more or less connected with the reviewing and publication of music, a new set of ideas have arisen, and the thought, "Now can publishers make anything out of sheet music sales?" has been a common one. I have seen that the price of sheet music reasonable, and have found the following things are to be considered:

1. Almost nobody pays the price marked on a piece of music. The real price is lower, and, on the whole, a fair one.
2. While it is true that the price of standard music that all teachers use seems high, and while it is desired that they should have it at a low price, there is scarcely any such music. Teachers have quite different tastes, and require quite a variety of standard things.
3. Not more than one piece in twenty pays, and says a veteran publisher, "No one can foretell the success or failure of a new publication. The successful pieces must pay the expenses of the unsuccessful, or we must shut up shop. Standard pieces, even, must aid us in the risk of publishing new pieces, or else we must publish no new music."

It is hard to convince an enthusiastic young composer that his new and really good piece has but one chance in ten or twenty of paying its expenses. But, it is so. Suppose the successful piece is a nine failures. Now suppose that ten really good American composers send to this store (Ditson's) each one new piece for publication. These ten pieces are examined by experts, who say that they *ought* to sell well; and on their say so, the pieces are engraved, a good number printed, and every reasonable effort made to sell them. Now consider—

4. There are many extra expenses in publication. The ten pieces are assorted, put in folios in the wholesale and the retail, and packed away to await the sale of the others. They are put on shelves in a store that rests on

land worth \$50 a square foot, shelves that must pay interest, rent, insurance, &c. Part of the copies will be shopped and have to be thrown away. Some hundreds of each piece will be sent to the various music stores in the United States as samples, on a commission; for dealers will not personally run the risk of selling such risky goods. A large part (according to experience, nine-tenths), will come back, part of them spotted, part to be assorted and placed on our shelves to await what further push we can give them. One copy of each is sent to the writer of this article, who describes and gives it a good send-off in our *Music Record*, and the same it is to be placed in 100,000 bulletins, to be sent out to the music stores. He also sends from fifty to one hundred copies of each piece to as many good newspapers, who are usually very kind in notice our music. This costs us time of one man about a day, and, say, \$6 postage. The ten pieces have to be posted by quota a number of one or one hundred men in this house, who assort, select, sell, charge, send by express or post, make bills, collect money, deduct bad debts, write, telephone or telegraph about them; the thirty or forty plates of the pieces have to be kept in fire-proof vaults, which cost money.

Now, as a teacher, I never used to think of all these expenses. Since there are such, even if all good pieces sold, there would be a reason for a pretty good price. How much more is it needed, when the fortunate composer has to support all the others.

So I think we teachers should not grudge the few music dealers, who have the courage, in the face of all these discouragements, to go on and publish a thousand pieces with the certainty of throwing away nine hundred, should not grudge them, I say, what seems to be large profits on sheet music.

Yours truly,

J. C. JOHNSON,

Music teacher and advertising manager for O. Ditson & Co.

BACH'S METHOD OF TEACHING HARMONY AND COMPOSITION.—It may be interesting in connection with Mr. Howard's course in Harmony, in this issue, to know that he followed up his principles, as laid out by Bach over one hundred and fifty years ago. Bach laid down certain rules, which he always enforced with his students:

- 1st. To compose entirely from the mind without the instrument. Those who wished to do otherwise he called in "dilettante," "harper's knockings." Bach took it for granted that all his pupils should be able to play, and he thought musically. Whoever had not this gift received from him the sincere advice not to apply to composition.
- 2nd. To pay constant attention as well to the consistency of each single part, in and for itself, as to its relation to the parts connected and concurrent with it. No part, not even an middle part, was allowed to break off before he had entirely said what it had to say. Every note was required to have a connection with the preceding: did any one appear of which it was not apparent whence it came nor whether it tended, it was instantly banished as suspicious. This high degree of exactness in the management of every single part is precisely what makes Bach's harmony a manifold melody. The confused mixture of the parts, so that a note which belongs to the tenor is thrown into the counter-tenor, and the reverse; the unreasonable fall in of several notes in simple harmonies, which, as if fallen from the sky, suddenly increase the number of parts in a single passage, to vanish in the next following, and in no manner belong to the whole, is not to be found in any of his works or in any of his scholars. He considered his parts as persons, who conversed together in the most perfect manner. In these, each should sometimes be silent and listen to the others, till it again had something to the purpose to say. But if, in the midst of the most interesting part of the discourse, some uncalled and inopportune notes suddenly stepped in, and attempted to seize the attention, he would only, without any sense or vocation, Bach looked on this as a great irregularity, and made his pupils comprehend that it was not to be allowed.

With all his strictness on this point, he allowed his pupils to have other resources of their libraries. In some rare intervals, in the turns of the melody and harmony, he let them attempt whatever they would and could, only taking care to admit nothing which could be detrimental to the musical euphony and the perfectly accurate and unequivocal expression of the intrinsic sense, for the sake of which all purity of harmony is sought. As he has himself attempted everything possible, he liked to see his scholars do the same.

Lastly, as long as his scholars were under his musical discipline he did not allow them to study or become acquainted, besides their own compositions, with any but classical works. The undertaking, by which alone what is really good is apprehended, develops itself later than the feeling, not to mention that even this may be misled and spoiled by being frequently engaged on inferior productions. The therefore right of the student to be acquainted with is to accustom them to what is excellent. The right understanding of it follows in time, and can then still further confirm their attachment to none but genuine works of art.

ETUDE IN F.

STUDY OF THE TRILL.

Moderato.
3 4 3 4

p

6 3 1 2 1 2 4 5 3 1

1 2 4 5 3 1 3 2 1 2

4 3 2 1 2 3 4

piu. f *dimin.* *p*

1 2 4 5 3 1 2 1 2 4

4 3 2 3 2 1 3 3 3 1 4 3 4 4 3 2 1 3

dimin. *rf*

FROM GORDON'S
NEW SCHOOL FOR THE PIANO-FORTE.

109

Andante con moto.

ETUDE IN G.

The musical score is written for piano and consists of five systems of two staves each. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'Andante con moto.' The first system shows a flowing melody in the right hand with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The second system introduces fingerings (1, 2, 3, 4, 5) and a '5 5' fingering in the right hand. The third system continues the melodic development. The fourth system features a 'tres doux' (very soft) marking and includes accents (>) over the right-hand melody. The fifth system concludes the piece with a final cadence, marked with a 'p' (piano) dynamic and a '2' fingering in the left hand.

A MUSICAL LIBRARY.

Every earnest student and live teacher should possess at least a small musical library. We have undertaken to advance this department of musical education, and herewith present two collections of books on music. The first series is a complete student's library; the second, in connection with the first, is better adapted for those in the profession. The books are placed to our readers at about cost. Musical literature is expensive, and publisher's allow a very small discount on them. The first series will include: "History of Music," Ritter: 2 vols; "Music and Morals," Hawies; "Music Study in Germany," Fay; "How to Understand Music," Mathews; "Purity of Music," Thibaut, and "The Great Tone Poets," by Cro-west. The above student's library will be sent by express for \$9.50.

For the use of the profession we add to the above the following: "Grove's Dictionary of Music," 2 vols. (\$6.00 each volume); "Richard Wagner, and the Music of the Future," Huefner; "Recent Music and Musicians," Moscheles; "Ehler's Letters on Music," Schumann's "Music and Musicians," sent by express for \$21.00. Both series for \$30.00.

We are anxious to see how many of these valuable libraries will send out. The summer months are now upon us, and there is a lull in teaching. Many teachers would find a library of this kind a wonderful stimulus for study during the hot weather. Those that cannot go off to "freshen up" will find some vigorous instruction by reading these volumes. Mr. Marling presents this month an admirable article on this subject, and there is no further need of impressing the importance of this subject on our readers. For the price you pay for one quarter's instruction you can bring to your very door the wealth of the best minds who have written on music.

The studies that appear in this issue are chiefly taken from Lebert & Stark's "Systematic Piano Work," Part II. Messrs. S. T. Gordon & Son, of New York, who have kindly granted us the use of their extensive catalogue, can furnish the book complete. We have, from years of experience, found this firm to be very reliable and obliging, and confidently and cheerfully recommend it to our readers.

In the next issue of THE ETUDE will be commenced a series of valuable articles, "Talks With Pupils Relative to Fingering," by E. Von Adelung. The principles presented have gone through a test of twenty years by the author, and are in complete harmony with the highest existing authority, such as Köhler, Klausner, Von Bülow, etc. The author of these articles is a musician of unquestionable stamp.

The present issue has been printed in Lynchburg, our removal takes place immediately after its publication; our place of business we prefer not to announce until our next issue.

The music of this number we intended should be from Lebert & Stark's second book, but, owing to the illness of the editor, this issue could not receive his personal management.

QUESTIONS AND ANSWERS.

(Questions pertaining to the study of the Piano-forte will receive attention, and answers appear, usually, in the following month, if received before the FIFTEENTH of the current month. The writer's name must accompany letter to insure an answer.)

D. H.—QUESTION.—Where are the best schools for beginners to receive instruction on piano; also, harmony, counterpoint, etc.?

ANSWER.—In this month's issue you will find a number of music schools advertised; in addition, we give you, alphabetically, a number of good schools not found in THE ETUDE:

Ann Arbor School of Music; C. B. Cady, Ann Arbor, Michigan.

Boston Conservatory of Music; Jul Eichberg.

Chicago Musical College; F. Fiebigfeld.

College of Music, Cincinnati; Col. Ward Nichols.

Cincinnati Conservatory of Music; Miss Dana Nelson.

Dana's Musical Institute; W. H. Dana, Warren, O.

Grand Conservatory of Music; Dr. E. Eberhard, 46 West 23d street, New York.

Hershey School of Musical Art; H. Clarence Edwy, Chicago.

Oberlin Conservatory of Music; F. B. Rice, Oberlin, Ohio.

New England Conservatory of Music; Dr. Eben Tourgee, Boston.

Peabody Institute; Baltimore, Md.

Petersilea Academy of Music; Carlyle Petersilea, Boston, Mass.

St. Louis Conservatory of Music; R. Goldbeck, St. Louis, Mo.

The above we heartily commend to our readers who are in search of music schools, where the best musical education can be obtained.

X. Y. Z.—QUESTION.—What studies can you recommend as fully adapted to the needs of a beginner, one who must have the very first elements?

ANSWER.—Where a good elementary work is not desirable, any of the following studies will answer: Pacher, op. 29, 1st part; Köhler, op. 162, Anfänger-Studien; Comppey, Enseignement du Piano; Ecole du Mécanisme, 20 exercises; and those a little further advanced, Duvernoy, op. 61, but only book 1.

C. A. R.—QUESTION 1.—What are the best exercises in grade one (1) for rhythmical and accentuation? 2.—What are the best exercises in grade two (2) for small hands. This can be had in the Boosey edition. Then there is Mason's system for beginners, which contains his ideas of accentuation in the simpler forms.

QUESTION 2.—What work on composition do you consider to be the most valuable?

ANSWER.—Marr's work on Musical Composition; but for a practical work nothing can be better than Wolfahrt's. I will give the full title: "Guide to Musical Composition for Those Who Wish, in a Short Time, and Without the Aid of a Teacher, to Acquire the Power of Inventing Melodies, and to Provide Them with Suitable Accompaniments, Especially of Composing the Easier Kinds of Musical Pieces, by Heinrich Wolfahrt. Translated by J. S. Dwight."

QUESTION.—How is it that the chromatic scale sounds better in minor than in major thirds?

[The readers of THE ETUDE are respectfully requested to take part in the discussion of this question.]

A correspondent sends the following solution: My humble answer would be: as the scale is easier to execute in minor than in major thirds, we meet the former form more frequently than the latter, and our ear gets so familiar with it; but for my part, I find that each has a peculiar charm of its own, the former attracting by "gentleness," and the latter by "brilliance."—E. Vox A.

M. W. R.—QUESTION.—Will THE ETUDE give me an explanation of these lines, found in the April number, written by Geo. H. Howard: "Corrections of position, motion or touch are, to a great extent, unnecessary; and when necessary detract seriously from the student's success."

ANSWER.—The thought to be conveyed in the above sentence evidently is that the need and occasion for corrections may be avoided by careful teaching. The reason why pupils play to you "with straight fingers and arms moving like the wings of a bird," is because they do not understand how to control the fingers, hands or arms. Four subjects need to be explained by the teacher: First, position; second, tension or control; third, motion; fourth, touch or application of force. These subjects being explained, exercises in position may be given (without any motion whatever); then exercises in tension or control of muscles. These exercises should usually be continued a week or two, no playing being allowed. Then exercises in motion may be given, which will afford training in simple, uncombined motion. These should be, in the beginning, the only exercises for a week more. Then exercises in application of force may follow, being combined with the previous exercises. By this means the foundation of a

good technique may be laid and the necessity for corrections of position, motion and touch may be, in a large measure, avoided. More of these matters can be learned from Mr. Howard's Outline of Technique.

E. I. J.—QUESTION.—Will you please inform me whether or not the French organist, Edward Batiste, is dead?

ANSWER.—He died November 9th, 1876, in his 57th year.

I. E.—QUESTION.—Please inform me whether thirds, sixths, etc., as they occur throughout most pieces, here and there and all over, in fragments, are played from the knuckle-joint?

ANSWER.—The character of the music, and, very often, the taste of the player, must determine what kind of touch to employ. A few observations on the question may assist you in your decisions. The wrist is used for three purposes: First to obtain greater force in striking the keys; second, to produce staccato effects; third to act as a sort of rubber socket to all players (somewhat as the jars of the lightning express train are broken by rubber or steel springs). It is this last use of the wrist that is so valuable in playing the passages you mention, especially in moving rapidly from white to black keys, or vice versa. A rigid, unyielding, stiff wrist will have a hardening influence on the tone produced; the more pliant, supple, elastic, unconstrained the wrist, the more ready will it be to follow the tips of the fingers, the more rounded, the more musical, and the more artistic will be the tone. The attack in the detached passages, to which you refer, is usually made from the wrist, and this must be graduated according to the requirements of the proper effect. The whole arm, from the shoulder, may even be pressed into service, and the very next note may be made by the gentlest movement of the finger-tips. One all-important principle should never be lost sight of in practicing, namely: To concentrate the playing as much as possible into the fingers—strive for a free and perfect finger-action. The little thirds and sixths, etc., passages should be treated as simple scale passages of one note. Think of an orchestra, the clarinet player does not alter the style of his playing according as he plays with or without some other instrument in thirds, sixths, etc. It is the sense of the passage that must be kept right out, and the technical accompaniment is itself to that.

One illustration will suffice, the passage in double-nutes at the close of the minuet, op. 2, No. 1 of Beethoven's sonatas, is executed from the fingers with oily smoothness, while the opening of the allegro movement of op. 13, the wrist-joint must give character to the double-nutes. It is this latter, the wrist-joint, which effects to reverse this style of playing in these passages.

F. K.—QUESTION.—I wish to know if it is necessary (or even an advantage) to study harmony to become a good pianist?

ANSWER.—It is both an advantage and quite necessary to understand harmony in order to be a good pianist. The following are some of the reasons why harmony is necessary to a pianist: 1. All pieces are formed largely of chords or passages derived from chords. Harmony teaches how to observe these chords and chord-passages, and how to impress them readily on the mind. Thus one learns to read intelligently, and wholly or largely through the conception of the music, instead of mechanically. 2. Through the study of harmony a pianist may become able to accomplish much more in a given time than without it. Thus, pieces may be learned in one-half the time, in many cases, than would otherwise be possible. More rapid progress may also be attained by the aid of this study.

3. Harmony is a great aid to memory. It is those thoroughly studied pieces can be more easily memorized and more perfectly retained. Many persons who are unable to remember music, and who cannot play without notes, before studying harmony, can easily retain a great variety of pieces and play a great variety of notes after gaining a good practical knowledge of this science. Although other reasons might easily be given for taking up this study, these will amply suffice, we trust, to show its necessity and its great value.

C. A. R.—QUESTION.—Where can I find the best treatment of the touch and tone in pianoforte playing for beginners?

ANSWER.—"Die Kunst des Anschlages" by Adolph Kullak, is the best work on touch known by the writer. There is an English translation which can be had by any of our importers. A less creditable work is "Piano and Song," by F. Wiese; the subject is not directly treated, but is continually broached all the way through. See also in the proceedings of the Sixth Annual Meeting of the M. T. N. A., at Chicago, contains an admirable essay on "Formation of Piano Touch," with discussions by W. H. Sherwood and W. S. B. Mathews.

B. S.—QUESTION 3.—When seven or three of the scale is made sharp what is the syllable name for them; also, when eight and four are made flat what are they called? 4.—The above questions should be in the next issue, as we have now known that assigns syllable names to the above notes. Perhaps some of our readers can throw light on the matter.

FROM GORDON'S
NEW SCHOOL FOR THE PIANO-FORTE.

AMUSEMENT. No. 20.

Musical score for 'AMUSEMENT. No. 20.' in G major, 2/4 time. The score consists of four systems of piano and forte parts. The piano part features various melodic lines with slurs, ties, and fingerings (1-4). The forte part consists of a steady accompaniment of chords and eighth-note patterns. Dynamics include *f*, *p*, and *sf*. The piece concludes with a final chord in the piano part.

EXERCISE IN DOUBLE NOTES TO BE EXECUTED FROM THE WRIST.

The wrist must never be held stiff.

Musical score for 'EXERCISE IN DOUBLE NOTES TO BE EXECUTED FROM THE WRIST.' in G major, 2/4 time, marked *Moderato*. The score consists of two systems of piano and forte parts. The piano part features a continuous pattern of double notes (beamed eighth notes) with slurs and fingerings (1-5). The forte part consists of a steady accompaniment of chords and eighth-note patterns. Dynamics include *mf* and *f*. The piece concludes with a final chord in the piano part.

EROM GORDON'S
NEW SCHOOL FOR THE PIANO-FORTE.

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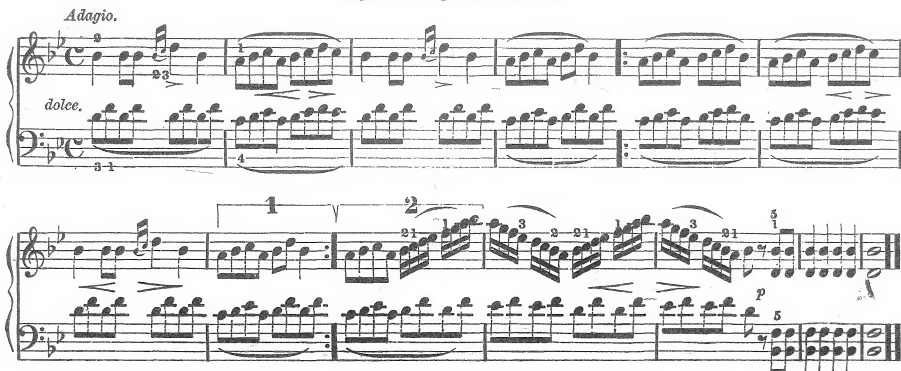
Scale of B \flat Major

Is composed of the tones { B \flat C D E \flat F G A B \flat .
I II III IV V VI VII VIII.

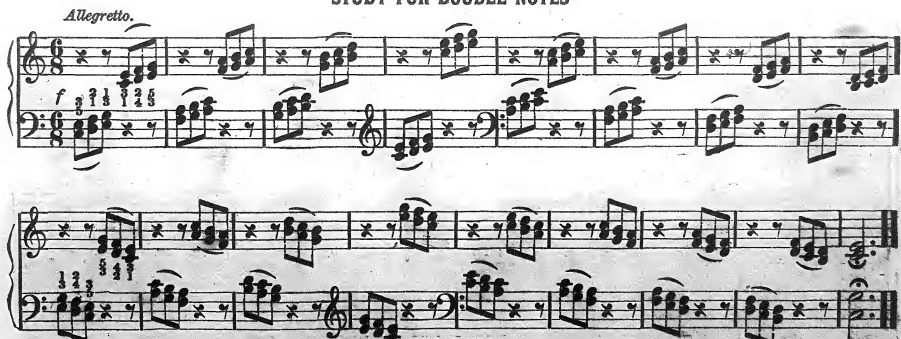


This Scale is fingered with the fourth finger of the right hand upon I (B \flat), and the fourth finger of the left hand upon IV (B \flat).

RECREATION. No. 23.



STUDY FOR DOUBLE NOTES



Observe the Rests.—It is only by practicing very slowly, that we can arrive at a solid and flowing style of playing.

ETUDE FOR FOUR HANDS.

In this Study it will be necessary to count eighths at first, after which the time indicated should be counted. (Quarter notes.)



PUPIL.

Andante pastorale.

FROM GORDON'S

NEW SCHOOL FOR THE PIANO-FORTE.

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Die Dreiklänge und Septimenaccorde durch alle Durtonarten als Arpeggio Etüde müssen sehr egal und mit ruhiger Hand gespielt werden.

The Triads and Chords of the seventh to be played Arpeggio with a very equal and steady hand as a Study in all the major keys.

35

The musical score is a study for piano, consisting of seven systems of staves. Each system contains a treble and bass staff. The music is written in C major and features arpeggiated triads and seventh chords. The first system is labeled 'R.H.' and 'L.H.' and includes a '4' indicating a fourth. The subsequent systems show various key signatures and chord progressions, with some measures marked with '3' and '4' indicating triplets and fourths. The piece concludes with a final chord in the seventh system.

The Teachers' Department.

Experiences, Suggestions, Trials, Etc.

[Short communications of a didactical nature will be received from Teachers. Only the initials of the writers are printed, without postoffice address.]

The only way to be decided about anything is to be well informed concerning it. It is the duty of every man in the world to know perfectly about the business in which he is intending to engage. Unless he does, disappointment will meet him at every step.

In order that teachers may be successful, they must know perfectly what they are to teach, and must also be informed as to the best method of imparting it. Unless this knowledge is obtained, failure as instructors is written for them.

In matters of principle no man has any excuse for being undecided. It is easy to know what is right and what is wrong, and our decision between the two is all that remains.

An example of the two finger exercise used by Liszt, which appeared in the April number of *THE ETUDE*, recalls to my mind a chromatic exercise for three, four and five fingers, much used and practiced by the dear old master himself. I give them as they came to me in the lessons:

R. H. $\left\{ \begin{array}{cccccccc} 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 \\ 2 & 3 & 4 & 2 & 3 & 4 & 2 & 3 & 4 \\ 3 & 4 & 5 & 3 & 4 & 5 & 3 & 4 & 5 \end{array} \right.$

C \sharp D D \sharp D \sharp D \sharp D \sharp E F \sharp &c.

L. H. $\left\{ \begin{array}{cccccccc} 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 \\ 2 & 3 & 4 & 2 & 3 & 4 & 2 & 3 & 4 \\ 3 & 4 & 5 & 3 & 4 & 5 & 3 & 4 & 5 \end{array} \right.$

R. H. $\left\{ \begin{array}{cccccccc} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ 2 & 3 & 4 & 5 & 2 & 3 & 4 & 5 & 2 & 3 & 4 & 5 \end{array} \right.$

C \sharp D \sharp D \sharp C \sharp D \sharp D \sharp E F \sharp D \sharp E F \sharp &c.

L. H. $\left\{ \begin{array}{cccccccc} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ 2 & 3 & 4 & 5 & 2 & 3 & 4 & 5 & 2 & 3 & 4 & 5 \end{array} \right.$

R. H. $\left\{ \begin{array}{cccccccc} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ 2 & 3 & 4 & 5 & 2 & 3 & 4 & 5 & 2 & 3 & 4 & 5 \end{array} \right.$

C \sharp D \sharp D \sharp C \sharp D \sharp D \sharp E F \sharp D \sharp E F \sharp &c.

L. H. $\left\{ \begin{array}{cccccccc} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\ 2 & 3 & 4 & 5 & 2 & 3 & 4 & 5 & 2 & 3 & 4 & 5 \end{array} \right.$

To be practiced in unison, thirds, sixths and tenths, and contra motion, slowly at first, always with loose wrist—finger tips striking squarely upon the keys.

J. W. M.

MUSIC AND MONEY.—Music teachers, who are worthy of the name, make as much money by teaching as the workers in any other profession can.

Many a man in business for himself does not clear as much money in a year as plenty of hard-working competent music teachers do.

It is only the lazy, shiftless, incompetent, so-called teachers of music who try to live on air alone, who bring public odium on a comparatively lucrative profession.

The possession of talent is nothing unless it is accompanied by that energy and industry which gives it a place in the busy world. It stands to reason, that to secure success in life the musician, whether teacher or artist, must be a man and cultivate money-earning talent like other men.

Musicians must learn to take practical views of life. Whether they are willing or not, the world will force them to learn the hard lesson of life.

There are musicians who make plenty of money, but do not know how to take it. This is their fault, yet ignorant people blame the profession for it.

Whenever you hear of a music teacher being poor through his profession, you may rest assured that there are a number of good reasons why he ought to be rich by it.

There is honest money to be got out of any business or profession, if you only learn how to get it out.

A great number of those to whom the instruction in music, especially that on the piano, is entrusted, are any thing but music teachers, many of them not even understanding the instrument, and having in fact an entirely different calling.

Many professed music teachers want a clear understanding of what is required of them. Though their execution be very brilliant, they yet lack the real technical training. Unacquainted, or imperfectly acquainted, with the literature of music, they generally have their pupils play promiscuously all kinds of compositions, without a proper regard for the ability of the pupil, and a full appreciation of the intrinsic value of the compositions in the selection of which were accident guides them.

In general, those piano teachers of the present day who are not what they ought to be, may be divided into three classes, viz:—

1. The real *ignoramus*, wanting both technical and mental training.

Having no idea of the vast field of piano-technique and literature, they think it an easy thing to give instruction, because in their opinion a mere knowledge of the notes and keys is all that is required.

2. The would-be-classicists, who base themselves on the old masters, but know, or pretend to know, nothing beside them; this barrier serves them as the most convenient, and at the same time most paying, shelter to the defects in their knowledge and attainments.

3. The so-called *beaucoup-capitis*, the majority of whom might with but little injustice be called aesthetic swindlers, who only look, or pretend to look, up to the skies, but do not know the ground upon which they are treading.

They seem proudly to ignore the cultivation of *technique*, the real mechanical part of piano playing, which is as indispensable to the pianist as grammar is to the philologist, or the school of design to the painter, and in place of it mystify the pupil by a multitude of abstract phrases and comparisons, the pith of which, provided there be any, can only be of use to him near the close of his studies. In fact, even many educated persons are dazzled by the volubility of such charlatans, and we would therefore point to them as the most dangerous enemies and corruptors of all solid and systematic instruction in music.

"I think there is a great need of a good music primer. So many scholars, who enter the seminaries, are so ignorant of the rudiments of music that they need a thorough course in the principles of music; in fact it is undesirable that such instruction should be continued through a great part of each session to refresh their memories and deepen their knowledge in the essentials of the art of music. Of all the primers which have come under my observation, none meets its requirements. Most of them contain many things, and all in a very superficial way, and almost all are in the form of questions and ready-made answers, a form which I very much dislike. Let the most essential subjects be treated explicitly and as completely as such a work requires, and if questions are necessary, let them be at the end of the book. Good instruction books contain the best of all demands to put scholars who have taken lessons for several years, back to those books is not expedient, and a good book, which could be used as a textbook, in the hands of the pupil, would be very desirable."

F. W. H.

THE CRITERIA OF COMPETENCY.

FOR THE ETUDE.

Everyone will readily recognize and admit the fact that the music-teaching profession is overcrowded with incompetent professors. This arises from a variety of causes, among which are the ignorance, the credulity, and the seriousness of the people on the one hand, and the enervancy, the incapacity, and the indolence of the profession on the other. It would, perhaps, be unjust to dub all incompetent teachers as quacks; yet the term is applicable to a large class of pretenders who seem not to study to promote the interest of art by enlightening the public with reference to it, but rather seek to dobase all true musical sentiment by making their art subservient to their own pecuniary ends. Our cities and smaller towns are infested with this class of teachers: teaching for money; teaching for bread; receiving the pearly remuneration of twenty, thirty, and thirty cents per lesson!

The same individuals spend much more time and worry in the endeavor to sustain their ill-founded reputation and to prevent public exposure than it would take them to attain to a good degree of genuine proficiency. They assume the title of "professors" they have demeaned the appellation, until, in this country, a genuine teacher blushes to receive it. I will cite one of the many pitiable, yet, in a sense, amusing, incidents of this character that have come within my own personal experience.

Not long since, in one of our small western towns, I met a lady of very dignified bearing and cultured address. She was introduced to me as the leading music teacher of that place—a teacher of Piano, Organ, Voice and Harmony—of which latter branch she made a great specialty, having studied it for sixteen years and composed much music. In my first conversation with her, she excused herself from performing on the instrument, saying that some years ago she was severely poisoned, and thereby lost the use of her hands. A few days after this, she brought me a piece of music of her own composition, requesting me to play while she sang. I readily complied, and seating myself at the piano, unfolded the roll she had handed me. Alas! what did I behold? The words incorporated were three stanzas of one of Watts' hymns. The music was so bad, it must be seen to be appreciated. I have it still and my explanation of fossils and queer things. The signatures changed

at every score, and were, respectively, six, seven, and eight flats!

The notes were of all shapes, sizes, lengths and combinations. In the first measure there were dotted quarters followed by dotted sixteenths, which in turn were followed by eighths. Altogether the notes in this measure, by the way of subdivision, were equivalent to the fraction 45-32. Courtesy forbade criticism at the time. I requested her to sing, and I would accompany; but the damp air quickly incited a bronchial difficulty, which put an end to the concert.

"Really," she assured me, "my forte, after all, is harmony and theory." In a talk on this subject, I asked her if she ever found any difficulty in recognizing the tonics of scale passages. "Oh, none whatever," she replied. "Tell me, if you please," I said, the tonic of the following scale: D E F G A B C. "Certainly," she said, "that is D minor." I explained that it could not be. She spent a week, and every day came with an answer to this puzzle, and at last "gave it up." Her chagrin and anger knew no bounds when afterwards I quietly gave her to understand her false position before the public.

I would make a wide distinction between such an apparent imposture and many young teachers whom I have met; who, though unqualified by want of education and experience, are yet honest, talented, ambitious and progressive, and their ultimate success is but a matter of time. Their perseverance. This leads us to a consideration of the question, What are the criteria of musical competency? They are—

1. A good moral character, including honor, integrity, virtue, courteousness, benevolence.

2. A natural ability, accompanied with a desire to illustrate, explain, and instruct.

3. A thorough musical education and subsequent practical experience in the work.

In seeking for an excellent instructor, one should not be guided by his own ideas of "how the teacher can play." For, granting his competence to decide upon this question, he must remember that this is no index to the professor's pedagogic abilities.

Remember that to teach an art is the most difficult art known to art, and to become and remain a good teacher requires so much time and attention as to render the true artist and teacher practically incompatible. The standard should not be based upon the number of months or years spent at a musical conservatory. Some of our most pedantic and unpractical practitioners in all professions are continually boasting of their superior scholastic attainments, and we "sages" and we "artists" as we rank, are the striking application of that trite old illustration of our grandfathers concerning "the manufacture of whistles out of pigs' tails."

How very demoralizing to the culture, growth and progress of musical art among the people that there exists no method by which they may be compelled to recognize the true from the false. To attain this the people must certainly be educated, but first they must have proper educators. We hail with delight the movement now on foot to suppress the traffic of music teaching and establish in its place a profession, legitimate, respected and admired. When this is done—when the teacher of music is subjected to the same examination as that required of other educators—then, and not till then, may we confidently speak of the blessings, the refinement and accomplishment of a musical education.

D. DeFOREST BRYANT.

THE AMERICAN NORMAL MUSICAL INSTITUTE.—The American Normal Musical Institute will be held this year in Michigan City, Indiana, commencing July 7, continuing four weeks. The principal choral work to be studied is Haydn's masterpiece, "Creation." There will be six teachers in the faculty, including the celebrated Pianist, Amy Fay (author of "Music Study in Germany"), who will teach her inimitable system of technics, and give her grand piano instruction. "Conversations" with Mr. J. M. Sillman, who is one of the best teachers of Harmony and Composition, will present his specialty. Address, S. W. Straub, 286 State street, Chicago, Illinois.

Send for a circular of the Summer Normal School to be held at Defiance, Ohio, from July 8th, to August 1st. Full corps of competent instructors. Address, J. H. Kinney, Principal, Defiance, Ohio.

COPIES of the January and March issues of 1884, are wanted at this office. We will date subscriptions two months in advance for every copy returned by subscribers of these months. Orders for those wishing copies of these months will be filled in their turn.

Pupil's Department.

"What the child admired the youth endeavored and the man acquired."

The best education which one can obtain is the education which experience gives.

Handel's harshness, every key of which, by incessant practice, was hollowed like the touch of a spoon.

"There is always hope," says Carlyle, "in a man that actually and earnestly works. In idleness alone is there perpetual despair."

He (the upright student) keeps his purpose—and whatever he has resolved to do, that he does, were it only because he has resolved to do it.—*Fichte*.

"Pluck bright glory from the pale-faced moon,
Or drive into the bottom of the deep,
Where fathom-line could never reach the ground,
And drag up drowned honor by the locks."

Believe me when I tell you that thrift of time will repay you in after life with usury of profit beyond your most sanguine dreams, and that waste of it will make you dwindle, alike in intellectual and moral stature, beyond your darkest reckoning.—*Gladstone*.

Ton listen to an admired pianist, whose touch seems miraculous, and his fingers glide rapidly over the keys, you almost imagine that they are insistent with thought and feeling oozing from their tips, as if the soul had left its inner seat to descend into his hand. But on inquiry you learn that from the age of six or eight to manhood he, on the piano stool from morning till night, practicing almost without interruption, except for meals and elementary instruction, and that incessant toil was the price of the skill which affects us like magic.

Pupils expect marvelous results from their exertions; hence when the golden gates that leads to the Elysian fields do not open by dealing forth a few persistent strokes, discouragement comes over them, they begin to weaken and lose interest. One of the most difficult lessons to learn is, that only after a tremendous and continued effort, do we attain anything like satisfactory result. Inaccuracies, blunderings, false notes, inequalities seem often to grow as we practice. It is the exciting judgment that has been growing. The most startling imperfections are often apparent only after long practice. It was our discerning powers that were asleep, and allowed the most glaring faults to run wild in our playing. To up-root any evil that has once imbedded itself in our playing, requires a slice out of our life's time, and a sacrifice of many virtuous pupils are to be careless in regard to contracting bad habits. Some show heroic pluck in fighting off an evil habit that has been formed, and while they are doing this with one, another, much worse, perhaps, is silently winding its coil around. Pliny has a few lines on the force of habit which we cannot see without crying. He writes:

"Habit as first but a silken thread,
Fane is the light-winged gossamer that sways
In the warm sunbeams of a summer's day;
A shallow streamlet, rippling o'er its bed;
A tiny sapling, ere its roots are spread;
A yet unlearned youth upon the spray;
A lion's whelp that hath not scenting prey;
A little smiling child obedient led;
Beware! that thread may bind thee as a chain;
That streamlet gather to a fatal sea;
That sapling spruce become a forest tree;
That thorn, grown hard, may wound and give thee pain;
That playful whelp his murderous fangs reveal;
That child, a giant, crush thee 'neath his heel."

PIANO PRACTICE.—In the beginning of this little paper I want to make one thing very clear. Its purpose is not to teach, but only to help the student, by giving examples of the methods employed by the most successful foreign teachers who teach well when young by famous pianists to acquire flexibility, steadiness, and what is commonly called "style," and in this way to encourage the student struggling with what may seem to be mere drudge's work.

Scales, studies, exercises! Do you not hate the words even if you "love music?" But think what they lead to when properly managed, and think that all these dull sounds, these tiresome movements of hand and wrist, mean one day power over those wonderful passages in music to which you have often said, "when some one who has reached the goal produces them upon the piano."

But even practice is not everything. The method is the really important part, and young people who feel just what this really means may do more in ten minutes' work than others may do in an hour. For, used well, the hand, or even one finger-joint, carelessly or unskillfully may cause the student to contract so bad a habit in touch or tone that neither time nor toil can remedy it.

Perhaps it may occur to some young people that such skill cannot be a thoroughly skillful, thoroughly skilled master; but while I would recommend to every student a constant course of instruction, yet very much—nay, more—may be done without teaching, if the art of practicing

is looked into by the student himself. No teacher can do all, and the best proof of this is how differently pupils of the same master will work and perform.

I remember one day, on going to my own teacher, I was compelled to wait some fifteen minutes, until the pupil preceding me had finished her lesson. Now it seemed to me that, with the work of a lifetime, I should never have got to the end of all the care and attention he bestowed upon my pupil, but this young person played everything in direct defiance of his most careful teachings. Again and again he would lift her middle finger with a, "So, so—I put it down this way." At such moments mademoiselle, who was a very pretty German girl, would yawn or glance about the room, longing away again at whatever scale or exercise she had in hand, entirely forgetful that her master's first principle was that the lifting of each finger should be carefully studied, and its weight on the note calculated carefully.

The proper mode of lifting the fingers will soon become a habit, but it never ought to be considered merely as a mechanical part of the playing. I have heard that Liszt, whose playing is celebrated for its lightness and delicacy, used to practice imaginary exercises in the air, bringing his fingers down in space exactly as though he felt the key-board before him. Chopin, who also played with exquisite feeling, was given to practicing his fingers on a piece of metal or board that he could find, and on one occasion, having no piano at hand, actually learned how to behave in a work he was studying on the last of a writing desk. If men so great as these felt the necessity of such practice, ought not the beginner to realize its advantages?

Some American ladies, who knew nothing of music, and who were at a foreign hotel, were much puzzled by the strange behavior of a famous pianist who sat opposite them at table. This gentleman, with the most absent-minded expression which you can imagine, would keep the five fingers of one hand or the other in perpetual motion. They concluded finally that he must be insane; but eventually there was some method in his madness, as he moved the fingers with such an air of delicate calculation. It is true that he is noted for such absorption in his art as to make him eccentric, or he would certainly have reserved his dumb practice for private occasions, yet that he considered it so necessary is only another proof of its usefulness.

The use of a dumb piano is certainly not advised by the best masters, and this exercise of the fingers is recommended entirely with a view of making them supple and trained in touch; but the dumb piano is a hindrance, as the student is by its use apt to lose the power of producing exactly the most desired of sounds.

The best masters of to-day advise extreme patience and perseverance, and above all things, repose. The most approved method, I believe, is that which holds the hand carefully poised at its natural height from the keys, the fingers slightly sunk inward, the most careful attention being given to the thumb and middle finger. These two and fifth fingers are now being really treated with special care by good teachers, whereas it was formerly supposed a very difficult matter to govern them with ease. Masters of to-day have discovered that they can be put into training quite as readily as their companions, if the proper means be used.

The father of the celebrated Wieck devoted much time and thought to the consideration of the best means to strengthen these fingers, and he declares that one of the surest methods is in the very best practice of the exercises, *one hand at a time*. Besides this, he recommended practicing, a great many times a day, for a few minutes at a time. Five or ten minutes, ten times a day, is far better than an hour's continuous practice.

Again, he and other well-known masters, both abroad and at home, taught copying, and this remaining at the piano when the hands are overtired. Leave work, and go to something which has in it no mechanical effort.

Clara Wieck (Madame Schumann), when a child, studied in the most patient and gradual way, and her father, who was interested in her, as if he were talking a story, in the way he taught her the simple notes between the bass and the treble. Under no circumstances was she allowed to do too much, and, as I have said, the same method is pursued by the best masters to-day.

It is perhaps a little incredible that several teachers of the same rank could differ in their ways of teaching, but this certainly is the case. Among the best, however, you will find the same principles, and that to be at all successful you must think out for yourself all that you are taught.

A young girl who went to a famous master abroad played as a trial piece an andante of Beethoven. She was somewhat alarmed when Mr. said, "You play that differently from the way I would teach it, in regard to expression." She answered, readily, "I would so much rather play it your way." But to her surprise, he said, calmly, "Not at all: as long as you have good musical instinct, it is better for you to think it out, taking your view as to the meaning; that is, if you are willing to take the trouble to find a meaning to it. In this way you are securing entirely your own to the work you are interpreting."

—L. C. Little, in *Harper's Young People*.

The Wisdom of Many.

"Our wishes are presentiments of our capabilities."

Be not simply good—be good for something.—*Thoreau*.

"There is nothing so imprudent as excessive prudence."

"Talent," says a writer, "knows what to do, tact knows how to do it."

"The great art of education," it has been wisely said, "is to teach others to teach themselves."

One science only will one genius fit;

So wide is art, so narrow human wit.

—*Pope*.

Ever person has two educations—one which he receives from others—and, more important, which he gives himself.—*Gibbon*.

Art is a sort of Jacob's ladder, on which, from the days of Adam until now, the angels of God have descended to man and up which man has gone to seek his God.

Events are never absolute. The results depend entirely on the individual. Misfortune is a stepping stone to genius, a treasure to the adroit, but to the weak an abyss.

Untoward accidents will sometimes happen; but, after many, many years of thoughtful experience, I can truly say, that nearly all those who began life with me have succeeded or failed as they deserved.—*Richard Sharp*.

We are obliged to accept the idea of the poet, the picture of the painter, the statue of the sculptor; but we all of us interpret music according to our grief or our happiness, our hopes or our despair. Where other arts circle our thoughts and fix them on a determined object, music sends them flitting over the expanses of nature which it has the power to depict.

Be firm: a constant element of luck

Is genuine, solid, old Tonicum pluck.

Stick to your aim: the mongrel's hold will slip,

But only crawlers loose the bull-dog's grip.

Small though he looks, the jaws that never yield

Drag down the bellowing monarch of the field.

—*Holmes*.

While playing Kalkbrenner's four part, one-handed fugue, I thought of the excellent Thibaut, one of the best on "The Purify of Music," who told me that once at a concert given by Cramer in London, a polite Lady somebody, an art amateur, actually rose, against all English convention, and stood on tiptoe to stare at the artist's hands. The ladies near her imitated her example, until at last the whole audience was standing: the lady, and after her the ladies, whispered around Thibaut: "Heavens, what trills! what trills! and with the fourth and fifth fingers: and with both hands at once!" The whole audience murmured in astonishment, "Heavens, what a trill! what trills! and with both," etc. Would to heaven that a race of monstrously gifted artists, the work of artists; players with six fingers on each hand; then the day of virtuosoedom would be at an end.—*Schumann*.

How strangely our early child likes and dislikes cling to us in later years! I always felt an aversion to rondo-dancers and equestrian feats, and the same feeling seems to have glided into my artistic views; for if a virtuoso chances to astonish me for a moment, the wonder is immediately replaced with disgust. No rondo-dancers in music for me; it profanes the sanctuary. Artificiality is not art—but how often are these mistaken for each other in our day! All art must rest on nature, for though the younger and more aspiring spirit strives toward a more intellectual sphere, her very foundations are rooted in her predecessors. Can art exist independent of nature—a world without a divinity? Yet how often is the God forgotten.—*Henriette Voigt*.

In general I have no patience with people who talk about "the thoughtlessness of youth" indifferently; I had infinitely rather hear of thoughtless old age, and the indulgence due to that. When a man has done his work, and nothing can any way be materially added in his life, let him forget his toil and rest with his fate, if he will; but what excuse can you find for witlessness of thought at the very time when every crisis of fortune hangs on your decisions? A youth thoughtless, when all the happiness of his home forever depends on the chance of the peons of an hour! A youth thoughtless, when the career of one day depends on the opportunity of a moment! A youth thoughtless, when his every action is a foundation-stone of future conduct, and every imagination a fountain of life or death! The thoughtless in any day, no more, no more!—though, indeed, there is only one place where a man may be nobly thoughtless, his deathbed. Nothing should ever be left to be done there.—*Ruskin*.

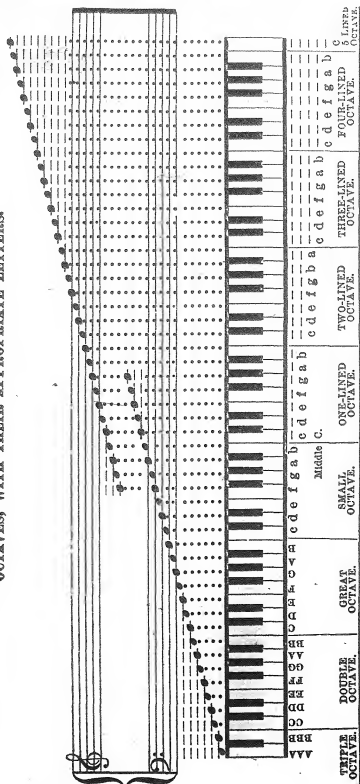
COURSE IN HARMONY.

LESSON II.

The accompanying diagram shows the staff notation of the principal tones of the entire tonal system. The staff, clefs, and brace will be explained thoroughly by the teacher, therefore no explanation is needed here.

DIAGRAM NO. 2.

THE PRINCIPAL TONES OF THE TONAL SYSTEM REPRESENTED BY MEANS OF STAFF NOTATION; ITS APPLICATION TO THE PIANO-FORTE KEY-BOARD; AND THE NAMES OF THE DIFFERENT OCTAVES, WITH THEIR APPROPRIATE LETTERS.



Only one remark upon the diagram is necessary.

A part of the tones are common to both clefs, sometimes being represented in connection with the bass clef and sometimes in connection with the treble. Such coincidence in the notation is represented by the middle portion of the diagram.

Students are advised to study these two diagrams carefully.

Diagram No. 2. may be studied by means of the following questions, and similar ones in large number, to be devised by the student:

1. On what line is CCC (triple C) found?
- Ans. On the ninth added line below the bass staff.
2. On what line is E (great E) found?
- Ans. The first added line below the bass staff.

[All the questions given above may and should be put in reverse order. For example:

1. What letter is found on the ninth added line below the bass staff?
- Ans. Triple C.
2. What letter is found on the first line below the bass clef?
- Ans. Great E.

Diagram No. 2 represents only the primary or principal tones. The intermediate tones are omitted in order to avoid presenting too many particulars at once. It will be observed that in this diagram each series of seven begins with C.

We may, however, begin a series of seven with any letter, but the relation of each tone to each other must correspond in each series. The following formula will show the relationship necessary:

1 () 2 () 3 4 () 5 () 6 () 7 8

The formula may be read thus: One, omission, two, omission, three, four, &c.

The eighth being added and being the same as the first in a higher series of seven, gives us what is called a Scale. The name "Scale" is used most appropriately as signifying a *scheme* or *system* of tones occurring in the above or reverse order. (The idea of a "musical ladder" may well be discarded even in the instruction given to children. An earnest and careful teacher will not be obliged to use such an illustration, as many better ones may be easily devised.) Look in any good atlas and upon the map near its border you will see a "scale" of miles which guides us in deciding the distance from one locality to another. Just so our scale of tones guides us in deciding the distance or difference in pitch from one pitch to another.

If a person were to engage an architect to make plans for a house, the plans when brought would have a "scale" upon them. The scale on such plans is meant to show distances from one point to another in the drawing or design.

Just so a scale of tones serves to show distances from one point to another in a melodic or harmonic design. Thus we see the name "scale" has an important significance.

This kind of scale is called a major scale.

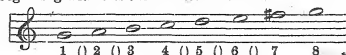
The above formula taken in connection with Diagram No. 1 will serve to guide the student in writing all scales in a manner which we will explain below.

Let us take G as the starting-point or key-note for a new scale. The formula given above requires (as the parentheses represent omitted tones), that the next tone following should not form a part of the scale, but should be omitted, and that the next but one, which is A, should be the second tone of the scale. The one following must be omitted and the next one, B, will consequently be the third tone. The formula requires that the next tone shall be that which immediately follows, which will be C for the fourth. The next must be omitted and the next one taken, consequently D must be the fifth, and in like manner, and for the same reasons, E must be the sixth. The next tone following the sixth must be omitted and the next but one is to be taken. Here we meet an apparent difficulty, for this one which is next but one higher is not named in the first diagram; it is only shown to exist, but is not named.

All tones in such a position take their names from the letter above or below according as may be necessary to preserve a regular alphabetic succession of letters through the scale. If we were to name the tone in question "next higher than F" this condition just mentioned would be met.

But musicians have universally adopted one word which stands for all these words "next higher than" which is "sharp." The tone in question is then F sharp, and the sign for the word sharp in our musical notation is this:

The scale beginning with G is then written thus:



How to WRITE THE EXERCISES.—A blank book ruled with music staves should be procured for the following exercises. The process of writing the scales should be as follows: The clef is first to be made.* The required key-note is then to be written on its proper line or space. Next the formula is to be written below the staff as previously shown. Next refer to Diagram No. 1, in the first lesson, in order to notice carefully what tones exist in the Tonal System and to decide which to select from among them to form the scale. (Let it be observed that the short vertical lines and parentheses represent the series of tones, while the letters give their *usual* names.) Next in exact accordance with the formula write the notes which shall form the scale.

As the formula shows each step to be taken each scale may be correctly written at once. Errors or failures can only occur through haste and carelessness. The student must begin at once to form the habits of a scholar in the highest sense of the term. Method, accuracy, and neatness are indispensable for the best success. One should proceed slowly until perfect familiarity with each step is assured. *Excellence in quality of study* is the most important thing. Quantity of result must be regarded as little as possible; *quality* of result is the all-important object to be sought in the early years of one's education.

The following are the key-notes from which scales are to be written: C, G, D, A, E, B, F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, B sharp.

Some of these will necessitate the use of one or more double sharps. In the Scale of G sharp, for example, E sharp will be the sixth tone; omitting the next tone as the formula requires, the next but one will be used for the seventh, and in order to preserve the alphabetic succession it must be named F double sharp. "Double-Sharp" means the next but one higher than F. It is then next but one higher.

NOTE FOR TEACHERS.—The terms "step" and "half-step" are purposely discarded in this course. The author has found them misleading and unnecessary. If other names are needed, let "large-second" and "small-second" be used. The author uses neither at this stage.

*The teacher should require students to practice making clefs, notes and other characters until they can be made neatly and rapidly.

The sign for "double-sharp" is made thus * or thus X. Scales requiring Flats will be explained and assigned in another lesson.

The scales, as soon as written, should be memorized so thoroughly that their component notes can be repeated unerringly. They should become as familiar as the multiplication table or alphabet. The study should be a mental exercise in which the formula is constantly relied upon for realizing the relations of tones and notes. By this process the memorizing will progress more slowly than by the common parrot-like repetition, but the result is far more satisfactory.

QUESTIONS.

1. Repeat the formula for the scale. Write the formula on the black board.
2. What does the term "scale" signify? Give the illustrations.
3. What is the object of the formula? Explain what it requires.
4. What is this kind of scale called?
5. Principal tones are named simply by letter; how can intermediate or secondary tones be named? What name is used by musicians instead of the words "next higher"? Make the sign for the words "next higher" on the black-board. Write it on the second line in the treble clef. Write it on the

third space. Name both of them. Point out the keys on the piano which they stand for. Write many exercises of this kind.

6. What sign is used for the words "next but one higher"? Write it on the third line of treble clef. Write it on the fourth space. Name them both. Point out the keys of the key-board which they apply to. Write many exercises like the above, and practice pointing out many double-sharps on the key-board.

7. Repeat the scale of C.
8. " " " G.
9. " " " D.
10. " " " A, etc.

LESSON III.

PRACTICAL APPLICATION OF PREVIOUS LESSONS.

Vocal Exercises for Training the Ear.

These exercises are for the purpose of training the musical faculties, not simply the sense of hearing. All students—whether instrumental or vocal—ought to practice them if not able to perform similar and more advanced exercises.

1. Sing this phrase with the syllable *la*. (Teacher plays one, two and three of the scale, and the pupil sings after him. Then the teacher sings, requiring the pupil to sing after him. Then teacher sings each tone singly, asking the pupil which tone was sung, whether the first, or the second, or the third pitch. Then the teacher plays each tone singly, asking which pitch was played, whether the first second or third. The teacher will skip about—playing in every possible order many times.) Other phrases to be sung and exercised upon in the same manner as above:

One, two, one.

One, three, two.

One, two, three, one, two, three, two, one.

2. Sing the same phrases with numeral names. For the lowest tone sing the word "one" instead of using "la," as in the previous exercises. For the next highest sing the word "two," and so on.

Sing these phrases with the syllable "la":

One, two, three, four, five (of the scale).

One, two, three, two, three, four, three, two, one, two, three, four, three, four, five.

One, two, three, four, five, four, three, four, five, four, three, two, three, two, one.

One, two, three, four, five, six, five, six, five, four, three, four, five, six, five, six, four, three, four, five.

Some students will need even easier exercises than these, while some can begin with more difficult tasks.

4. Sing the above phrases with the proper numeral names for each pitch. Again the teacher will play single tones and ask the pupil to name the pitch. The teacher will also sing single tones and ask the pupil to name the pitch. Observe that absolute pitch is not required; it is only the NUMERICAL NAME that is required at this time. If absolute pitch can also be given, so much the better; only let exercises in absolute pitch be made additional to the above.

5. Think the following phrases; that is, think each sound as though you heard someone singing it very softly close by your ear, or someone singing or playing it in the distance. Or, imagine how they would sound if someone played them in the room. If you cannot think them correctly at once, repeated effort will bring success. If you have tried five hundred times and do not succeed, quietly say, "I will try five thousand times, if necessary." Learning to think music is a necessity; you cannot do without it.

Think, when you have heard "one" of the scale sounded by the teacher, of the same sound for the first note of each exercise. Try to think of the next sound as a little higher; of the next as higher or lower, according to the order of the numeral, and so on, throughout.

The teacher will play or sing a key-tone before the pupil begins to think the phrase.

One, two, one.

One, two, three, two, one.

One, two, three, two, three, two, one.

One, two, three, two, three, four, three, four, three, two, one.

One, two, three, four, five, four, three, two, one.

One, two, three, four, five, four, three, four, five, four, three, two, one.

One, two, three, four, five, six, five, four, three, two, one.

One, two, three, four, five, six, five, six, five.

NOTE FOR TEACHERS.—In case more exercises of this kind are needed, it will be advisable to transpose these into all keys rather than to extend the scale at this stage of the practice, unless the pupils are very apt or already have some ability in singing.

QUESTIONS

FOR PUPILS IN INSTRUMENTAL MUSIC.

Keyboard, Letter and Octave Names.

1. How many octaves has the keyboard of a piano-forte?
2. An octave includes how many different letters?

Ans. When divisions of the keyboard are referred to, seven keys make the octave.

NOTE.—The triple and five-lined octaves are not complete on the Piano, only three tones being used for the former and one for the latter.

3. What is the name of the lowest octave—that farthest to the left hand?
4. Name all the other octaves in order.

5. Point out the small octave, the two-lined octave, the great octave, etc.

6. How are the keys arranged?

Ans. The white keys are in regular order throughout the keyboard; the black keys are divided into groups of two and three, alternately.

7. How many and what letters are used?

8. Point out all A's on the keyboard. All D's, etc.

9. Strike keys in different parts of the keyboard at random and name them with letters and octave name.

10. Point out G of the great octave; A of the small octave, and many others in like manner.

11. Which key is called middle C?

Ans. The first key of the one-lined octave.

12. How many keys are represented on lines and spaces of a single staff?

Ans. Nine keys.

NOTE.—A space may be considered as existing just below the first line of a staff and just above the fifth line. In this case eleven keys may be represented by lines and spaces belonging to the staff.

Staff, Clef and Letters.

1. What is the staff?
 2. How many lines are used for the staff?
 3. How many spaces are included in the staff?
 4. In what order are the lines and spaces numbered?
 5. How many degrees are included in the staff?
 6. What are added lines and spaces?
 7. In what order are they named above and below the staff?
- Ans. The space nearest the staff is called the first space, whether above or below;

and the line added nearest the staff is called the first added line.

8. What is a clef?

Ans. A sign placed at the beginning of a staff to show whether high or low tones are to be used.

9. How many clefs are in use?

Ans. Three.

10. What are they?

Ans. Treble clef or G clef, bass clef or F clef, and C clef, which is used in various ways.

11. Which clefs are used in piano music?

Ans. The treble or G clef, and bass or F clef.

12. What does the treble or G clef signify?

Ans. That keys farthest toward the right are to be used, and generally those above middle C.

13. What does the bass or F clef signify?

Ans. That keys farthest toward the left are to be used, and generally those below middle C.

14. What keys does a staff with treble clef include?

15. Name all the letters and the degrees of the staff with treble clef.

16. What letter belongs to the first line? What letter to the first space?

What letter to the third line? etc.

17. What is the first line or space for e? for g? for a? for G? for Bb? for B?

For E? for G? etc.

18. How many keys of the one-lined octave belong to the treble staff? How many of the two-lined octave?

19. Name the letters and degrees of the treble staff backward from highest line to lowest line.

20. What letter belongs to the 1st space below the staff? To 1st added line? etc.

21. What keys does a staff with bass clef include?

22. Name all the letters and degrees of a staff having a bass clef.

23. What letter belongs to the 1st line? What letter to the 1st space? What letter third line? etc.

24. What is the line or space for G of the great octave? For B of great octave? For e of small octave? etc.

25. How many keys of the great octave belong to the bass staff? How many of the small octave?

26. Name the letters and degrees of the bass staff backwards from the highest line to the lowest line.

The student should now name letters in both clefs from printed music. Several pages should be studied.

QUESTIONS AND ANSWERS [Continued from page 101.]

B. S.—QUESTION 1.—Please explain the new keyboard, and what are the advantages of the same?

ANSWER.—It was invented by Czernowitz, and they are actually to be had by Schiedmayer, of Königsberg, Germany. The invention consists of a readjustment of the keys, whereby the white and black keys alternate regularly, so that between every two white keys there appears, without exception, a black one. The upper keys are distinguished by alternate groups of three black and three half-white keys. The advantages claimed are that the octave is diminished the size of one whole key. Greater uniformity of the keys is also claimed for it over the present keyboard.

QUESTION 2.—Should the teacher strictly prohibit a scholar from looking at the keyboard in order to find the correct key which is to be struck. If so, why?

ANSWER.—Yes. Never weary in correcting a pupil of this indiscretion of early youth. Gentle sarcasm, tempered with good nature, is often the best remedy. Pupils with talent, who play readily anything they hear, are the ones found to have this annoying habit. The eye should not be the guide in finding the required key, but a delicate sense of touch of the fingers themselves. The habit of looking at the keys instead of the note produces slovenly playing, both in tone and notes, and if the habit is not broken up the whole playing becomes a blundering mass. It is really one of the last processes of playing, and cannot be indulged in even by older players without endangering the accuracy and beauty of the whole part of their playing. As we are apt to grow careless as we leave the printed page. Constant recourse to the music is the only way to keep those pieces we know pure and accurate. The Episcopal clergy, who know every word, use the prayer-book in conducting the rituals of the service; similarly should a performer use the notes of the music. To break up the habit with a young player, use strict 2-part music; give the pupil the bass part of duets to play, and change the pieces and studies quite often, and do not forget "precept upon precept," and "line upon line."

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